unhealthy tendencies in his *Degeneration,* and whose Jewish allegiance (for he was one of the founders of modern Zionism) was positive.

In France, indeed, the Jewish element in letters tended to the side of convention, or rather conventional unconventionality, typified if one assumes the truth of the report which makes Alexandre Dumas the younger of partially Jewish blood. There was no truer boulevardier than Philippe Auguste d'Ennery, author of *Michael Strogoff* and part-author of *The Two Orphans* (and some hundreds of other plays besides), whose name was seldom absent from the Parisian playbills for nearly half a century (his *Ambigu* alone was performed 1,000 times). CatuUe Mendes, novelist, poet and dramatist, was one of the most faithful portrayers of Parisian life under the Third Republic. Georges de Porto-Riche, after a succession of failures, opened a new era in the history of the French stage by his *La Chance de Fran$oise,* presented at the Theatre Libre in 1888, and henceforth ranked as the leader of a school. Tristan Bernard rivalled this success, and enriched the French vocabulary with a few immortal characters and phrases; his son, Jacques Bernard, is among the leading dramatists of the younger school in France. There was no suspicion of Jewish colouring in any of these; though Henri Bernstein, one of their rivals for the favours of the theatre-going Parisians in the early years of the twentieth century, turned his attention to Jewish problems in a couple of

his plays, perhaps with more enthusiasm than understanding. Similarly, Baron Henri de Rothschild, besides his achievements in medicine and philanthropy, has made himself a reputation as a dramatist under the pen-name of Andr6 Pascal.

A very potent influence was that of Gustave ELahn, one of the leaders of the symbolist school, who introduced